



Cleveland Art



Duncan Phillips deployed a great fortune and a great eye in an enterprise of signal generosity.

Dear Members,

Museums have built collections in many ways. Most European museums began as royal or ecclesiastical collections of art that were reconstituted as public presentations during the 18th and 19th centuries. By contrast, in this country, museums grew out of each community's belief in the public benefit of museums. The Cleveland Museum of Art was founded in this spirit and was notable in that its founders favored quality over quantity. To this end, they gave funds generously and charged curators and directors with building the strongest possible museum.

Other American museums built from great private collections assembled by the most prosperous figures of the Gilded Age: Carnegie, Frick, Mellon, Morgan, Rockefeller's descendants, and others amassed enormous fortunes that enabled them to pursue their own visions, whether social—Carnegie's libraries, for example—or aesthetic. Our own Leonard Hanna, whose bequest put the CMA on the map as a collecting powerhouse in 1957, recognized the merits of Picasso's *La Vie* quite on his own, and was a motivating force behind its acquisition in 1945.

Duncan Phillips, who inherited great wealth, dedicated his life to the creation of the museum whose collection we sample in *Masterworks from The Phillips Collection*. Like Carnegie, Frick, and Hanna, he intended that his treasures be free to the public—philanthropy with no strings attached. But Phillips went much further, devoting a lifetime of scholarship and research to finding and buying the works of art himself, deploying a great fortune and a great eye in an enterprise of signal generosity.

Sincerely,



Katharine Lee Reid, Director

Marjorie and Duncan Phillips in about 1922. Courtesy the Phillips Collection, Washington, D.C.



Take Note

- *Masterworks from The Phillips Collection* opens Sunday, February 20, bringing to Cleveland 59 works from the great collection of 19th- and 20th-century European painting, plus an additional 19 paintings and drawings of the same era from our own collection.
- On Sunday the 20th at 2:00, Jay Gates, director of the Phillips Collection, speaks on *Renoir's "Luncheon of the Boating Party" and Beyond: Duncan Phillips as a Collector* (\$14, CMA members \$12).
- *Drawn with Light*, an exhibition of French photographs from the museum's permanent collection, opens Friday, February 26. Many represent the same era and places as the paintings in *Masterworks from The Phillips Collection*.
- The Circles opening party for *The Phillips Collection* is Thursday, February 17, 5:30–8:30. The members opening is Saturday, February 19, 7:00–9:30. Reservations required for both. Call 216–707–2589.
- Longtime museum educator Penny Buchanan will be at the Museum Store on Sunday, February 20 at 1:00, signing copies of her new book, *In the Spell of an Ibis*, a tale inspired by the statue of the scribe Minemheb in the museum's Egyptian collection.
- Stay up late: *Cirque du Cinema* is a late-night multimedia party on Friday, February 25, similar to last year's *Fast Forward* event, but this time with a contemporary film theme. Details on page 14.

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Seeing Beautifully

What makes the Phillips Collection so distinctive is its emphasis on evolution rather than revolution—the continuity of past and present artistic achievement.



**MASTERWORKS FROM THE
PHILLIPS COLLECTION**
February 20–May 29
North Galleries

Masterworks from The Phillips Collection presents an extraordinary opportunity for visitors. An unprecedented display of 59 of the world's most popular paintings, the exhibition represents the work of 31 famous European artists, collected by the pioneering museum in Washington, D.C. Although so many of the greatest canvases from this institution rarely travel, construction of a much-needed expansion offered the Phillips Collection a unique opportunity to share this tantalizing slice of its holdings with a few select U.S. museums. This is also a rare chance for the Cleveland Museum of Art to make compelling comparisons with its own permanent collection by hanging works by 15 artists—among them Vincent van Gogh, Edgar

Renoir painted *Luncheon of the Boating Party* in 1880–81 in the town of Chatou. In 1923 Phillips proudly wrote back to Washington that he had acquired for the collection “one of the greatest paintings in the world,” calling the canvas “the only Renoir I need” (oil on canvas, 130.1 x 175.4 cm, The Phillips Collection, Washington, D.C., acquired 1923).

Degas, Claude Monet, Pablo Picasso, and Henri Matisse—adjacent to similar canvases by the same artists from the Phillips Collection. These pairings will allow deeper examination of stellar careers that attracted the attention of two outstanding institutions, which acquired works by many of the same artists from the 1920s through the 1950s.

Pierre-Auguste Renoir's *Luncheon of the Boating Party* heads the all-star selection of Impressionist and Post-Impressionist paintings from the Phillips Collection. Its expansive depiction of beauty, pleasure, and the pursuit of leisure is one of the most readily recognized and reproduced scenes in the world and certainly the Phillips's best-loved work. This is only the second time in the past 15 years that this showstopper has left Washington. Many stunning examples by Degas, Monet, Van Gogh, and Paul Cézanne are also prominently featured, along with vivid paintings by such modern masters as Picasso, Georges Braque, Pierre Bonnard, Wassily Kandinsky, Paul Klee, and Matisse. What makes this collection so distinctive is its emphasis on evolution rather than revolution—the continuity of past and present artistic achievement. Thus, the Phillips Collection contains remarkable paintings by the 17th- and 18th-century masters El Greco and Jean Simon Chardin, and by 19th-century pioneers such as Eugène Delacroix, Camille Corot, Gustave Courbet, and Honoré Daumier.

The gifted Duncan Phillips (1886–1966), one of the world's foremost art collectors, possessed keen perception and a passion for art. In 1918, after the recent deaths of his father and older brother, he decided to found a gallery as a memorial to these two key men in his life. Three years later, he opened two rooms of his family home, a Georgian Revival mansion built by his father, to create the first real museum of modern art in America that emphasized the work of living artists. In 1926 Phillips wrote, "I saw a chance to create a beneficent force in the community where I live—a joy-giving, life-enhancing influence, assisting people to see beautifully as true artists see."

Vincent van Gogh painted two almost identical versions of this picturesque scene of the main street of the little French town of St.-Rémy. The artist considered the later version, titled *The Road Menders*, "more finished," while he thought of the canvas in the CMA collection as a "study from nature." These two paintings will be seen together for one of the very few times in their existence (1889, oil on canvas, 73.7 x 92.8 cm, The Phillips Collection, Washington, D.C., acquired 1949).



Phillips's initial reaction to the work of Henri Matisse was hostile, describing it in 1914 as "crude" and "insanely depraved." By 1927 Phillips's understanding of art had grown and his attitude changed. He readily acknowledged Matisse as "a daring and lucid agitator for direct decorative expression and luminous chromatic experiment." *Interior with Egyptian Curtain* is a dynamic celebration of the Mediterranean springtime, created when the artist was 79. It demonstrates Matisse's brilliant use of line and color and his vast capacity for innovation (1948, oil on canvas, 116.3 x 89.2 cm, The Phillips Collection, Washington, D.C., acquired 1950).



Over 48 years Phillips and his wife, Marjorie Acker Phillips, herself a painter, amassed a collection of more than 2,000 paintings and sculptures, containing some of the finest examples by 19th- and 20th-century European and American artists. His goal was to assemble works that would resonate with one another, revealing visual harmonies that tied the historical masterworks to the art of his own time, while of course reflecting his interests and tastes. A distinguishing, almost unique characteristic of the Phillips Collection is the comfortable domestic setting in which the art is shown, established at its opening in 1921. As stated in the minutes of the first trustees meeting: "Visitors [would] feel at home in the midst of beautiful things and [be] subconsciously stimulated while consciously refreshed." Another unusual feature was Phillips's willingness to deaccession works in order to refine his holdings and acquire better examples by a particular artist. His goal was always to "capture the individual artist's voice." From early in his collecting career, he had learned to value artists' comments on how to look at art. His collection clearly underscores his ability as a receptive listener.

The Two Masks of Francis Poulenc

This month's musical program featuring *Le Bal Masqué* and a surreal film honors Poulenc's vision of a "spectacle-concert." Expect to be shocked.



Caricature of Poulenc by Jean Cocteau (1922).

If I were an astrologer, I could explain the Parisian artistic innovations during the interwar period by odd planetary alignments. Composers, painters, poets, sculptors, musicians, actors, writers, choreographers, and dancers freely associated in cafés, cabarets, salons, and music halls, cooking up the avant-garde ideas that came to be known as dada, symbolism, surrealism, cubism, and futurism. Much of this stewing took place in Montmartre, particularly at the Bateau-Lavoir, the commune where Pablo Picasso and the poet and painter Max Jacob lived, and where the composer Francis Poulenc later met Jacob in 1917, beginning a long and fruitful collaboration.

Born in Paris, Poulenc moved freely among the various musical scenes, careful not to fall into the trap of associating himself too closely with any one aesthetic. Among his influences were the exotic sounds of the cabaret, the budding jazz scene of the café concerts, and Satie's *Parade*; like many serious composers his age, he also loved Stravinsky's exotic scores. Poulenc's curiosity was immense. He kept up a hefty social schedule that took him into the art, literary, and music worlds of Picasso, Guillaume Apollinaire, and Les Six, a band of young composers that included Darius Milhaud. Later in life, Poulenc embraced Catholicism, which brought forth another vein of more serious works: the Mass and the opera *Dialogues des Carmélites*.

Poulenc himself described the dichotomy of his two musical styles: "To a lady in Katchamka who would write to me inquiring what I was like, I would send her Cocteau's portrait of me at the piano, Bérard's portrait of me, *Le Bal Masqué*, and the *Motets pour un Temps de Penitence*. I think that in this fashion she would get an exact picture of Poulenc-Janus."

Poulenc loved poetry. "I only feel musically at ease with poets that I have known," he wrote, and among his collaborators were Apollinaire, Paul Éluard, and Max Jacob. Jacob, like Poulenc, created two seemingly separate veins of work oscillating between ironic surrealism and religious devotion. (A convert to Catholicism, he lived in monastic seclusion at Saint Benoit-sur-Loire after 1921.) Poulenc drew the texts for *Le Bal Masqué* from Jacob's "stoppered phials" of lyric poetry in *Le Laboratoire Central* (1921). Together, Poulenc and Jacob selected four satiric character portraits that are filled with puns and near-puns. From the first movement, *Préambule et air de bravoure*:

*Monsieur le Comte d'Artois
est monté sur le toit
faire un compte d'ardoises, toi, toi, toi
et voir par la lunette, nette
pour voir si la lune est
plus grosse que le doigt.*

The count climbs onto the roof to check the slates (slates, *d'ardoises*, is a pun on the count's name, d'Artois) and to see through an eyeglass if the moon is bigger than his finger. Non-sense rhymes (*toit, toi* and *lunette, nette*) don't translate into English, but they sound good in French.

Poulenc captures the humorous and absurdist overtones of the poetry in every detail of composition, starting with the cabaret-like instrumentation (violin, cello, oboe, clarinet, bassoon, trumpet, piano, and percussion) and ending with sultry melodies reminiscent of the café concerts. He took great care to communicate the essence of the poetry, as he explained in his *Entretiens*: "When I have chosen a poem . . . I examine it in all its aspects . . . I recite the poem to myself often, I listen to it, looking out for problems, I sometimes underline difficult places in the text in red. I note the breathing points and try to find out the inner rhythm in a verse that is not necessarily the first one . . . I seldom begin a song with the beginning. One or two verses chosen at random catch my attention and quite often give me the tone, the secret rhythm, the key to the work."

Le Bal Masqué was commissioned by Marie-Laure and Charles de Noailles as a "spectacle-concert" and first performed in April 1932 by the baritone Gilbert-Moryn. Carefully crafted to shock, *Le Bal* became one of Poulenc's most popular works. In an article titled "Éloge de la Banalité" (Eulogy for the Banal), he offered a rare glimpse into how he and Jacob conceived the entire work: "In a familiar atmosphere that evokes the Parisian suburbs, Max Jacob and I have put in motion a sort of carnival during which Mlle Malvina, a woman in love, pretentious and unappeased, gives her hand to a monstrous blind woman who, dressed in a fluffy gown, is getting drunk with her brother-in-law . . . We try to make them more universal by exaggerating their characteristics. An old violent and dull-witted man, the repairer of old automobiles, concludes this gallery of bizarre portraits that the instrumental interludes serve to frame."

The singer of *Le Bal* must be a consummate actor and singer with a strong interest in the intricacies of Jacob's language in order to communicate with the audience. "I tried to create a vocal style which would be both hallucinatory, something like photographs of crime scenes or vulgar pulp magazines, and strangely jarring, mixing both vulgar and appropriate harmonies, deforming the words and the sounds," wrote Poulenc. "I am very fond of this work, which will undoubtedly shock the paladins of so-called modern music."

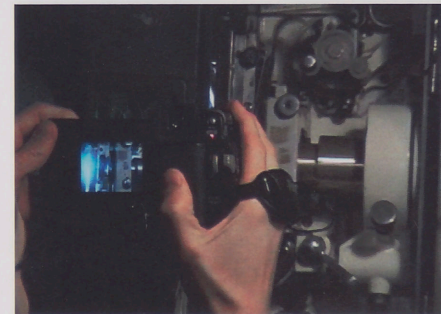


Max Jacob photographed sometime after 1931. René Dulson photograph.

CONNECTION

Audiences can expect to be shocked when baritone Christòpheren Nomura sings *Le Bal Masqué* on the evening of Wednesday, February 2 in Gartner Auditorium, as part of the 25th Gala Music Series. In honor of Poulenc's vision of a "spectacle-concert," we also offer our own surreal film for *Le Bal* created by filmmaker Brooke Randolph, which would make Poulenc proud 73 years later. Mercury must certainly be in retrograde again!

This concert presents Nomura in three vocal contexts: with piano, string quartet, and cabaret ensemble. He'll be backed by pianist David Alpher, the Cavani String Quartet, and the Modus Ensemble, directed by Timothy Weiss. Other works include selected lieder by Franz Schubert and Samuel Barber's *Dover Beach* for baritone and string quartet.



Cleveland filmmakers Brooke Randolph and Kevin Voroselo, enthusiastically adopting Poulenc's concept of the surrealist "spectacle-concert," have produced a film combining contemporary imagery with excerpts from French films of the 1920s and '30s.

Docere, to Teach

In many museums, docents memorize scripted tour information. Here, they research their own tours and tailor them to the age and experience of visitors.

It's a weekday afternoon at 1:30, and a group of visitors congregates near the information desk. A highlights tour of the collection is about to begin. As the hour arrives, a friendly tour guide emerges and they depart for the galleries. Sixty minutes and ten tour stops later, the group has experienced a dynamic discussion that goes far beyond the content of the wall labels: how objects were discovered and restored (or not), how the museum came to acquire them, how the artist created the work, who may have commissioned it, how the object may have been used. The museum's medieval French table fountain, for example, a fanciful contraption made of silver gilt and translucent

Docent Nancy Mino talks about armor with a group of students from Ruffing Montessori School in Cleveland Heights.





Starting with Rousseau's *Fight between a Tiger and a Buffalo*, Caroline Folkman conducts an animals tour for a group of learning-disabled students.

enamel during the early 14th century, was found in a Turkish garden encrusted in a ball of dirt—a good thing, apparently, because it is the only intact example known to exist. Vincent van Gogh's *The Large Plane Trees* (also known as *The Road Menders at St.-Rémy*), meanwhile, has its own interesting history. The impoverished artist, pressed for time and out of canvas, painted it on a checkered tablecloth from a nearby restaurant. The red-and-white fabric is still visible in an exposed portion of the painting.

On another day, the tour might take a completely different path. In a museum of 40,000 works of art, no two art lovers will choose the same ten highlights. Some tour

guides even take requests. Who are these guides? More than 60 of them are volunteer docents.

The word docent comes from the Latin *docere*, which means “to teach.” The docents of the Cleveland Museum of Art are volunteers who offer tours to the general public and to tens of thousands of schoolchildren who visit the museum each year, bringing the permanent collection alive through stories, facts, and tidbits of art history. They come from all walks of life: former teachers, art historians, artists, accountants, business professionals, engineers, lawyers, nurses, a retired physician, computer programmers, two former Peace Corps volunteers, a naval officer, and several community leaders. All that the museum requires of them is enthusiasm for art and the desire to share it with the public—and that they complete a rigorous training program lasting one year and requiring approximately 300 hours of classroom education. Docents must research and present a number of museum objects and lesson plans before achieving active status, and the quality and content of docent presentations are continually reviewed by the education staff. Docents use the same methodologies used in classrooms and coordinate their presentations with school curricula to help students meet Ohio educational standards.

Compared to the docent programs in many museums, Cleveland's is quite young, first established six years ago under director Robert Bergman. It was 2000 before the first class was ready to begin leading tours. In 2004 the docents led 1,274 tours for students and teachers and 486 highlights tours for the general public. The new docent program couples the CMA's historical commitment to educational excellence with a desire to interpret the renowned collection to a greater number of visitors. In many major art museums, docents memorize scripted tour information. Not so in Cleveland. Here, docents research their own tours and tailor them to the age and experience of the visitors. They are true educators. And because they volunteer their time, public highlights tours and docent gallery talks are always free.

So, for a fresh look at a few gems of the collection, visit the museum for a free docent tour or gallery talk. For another fresh look, stop by a few weeks later and hear a different docent present a whole new selection of highlights.

FOR MORE INFORMATION ON THE DOCENT PROGRAM

Contact Barbara A. Kathman, assistant director, education and public programs, at 216-707-2482 or bkathman@clevelandart.org.



Maya Hercbergs leads an adult highlights tour through the Contemporary galleries.

Gala Music Concerts

On Wednesday, February 2 at 7:30, hear the versatile baritone **Christophersen Nomura** in a unique program, *One Voice, Three Contexts*. To make the most of his expressive range, we present him in three contexts: with piano, string quartet, and chamber ensemble. The program includes songs by Franz Schubert and Aaron Copland, and piano works by Eric Satie, plus Samuel Barber's *Dover Beach* for baritone and string



quartet and Poulenc's *Le Bal Masqué*. On Wed/16 at 7:30, **Concertante Chamber Players** perform works by Martinu, Schoenberg, and Brahms (Cleveland debut). Either concert \$20/\$18, CMA and Musart Society members and seniors (65 & over) \$16/\$14, students \$5 at the door. Preconcert lectures at 6:30.



VIVA! Concert

Flamenco returns to the museum this month with **Mayte Martín + Belén Maya Flamenco Company** on Friday, February 4 at 7:30. The elegant dancer Maya and stirring vocalist Martín are backed by a lively ensemble in their Ohio debut. \$35/\$31, CMA members \$31/\$28.

Coming Up in March

The reigning queen of Irish singers, **Mary Black**, performs *Songs for Ireland*, Friday, March 11 at 7:30. The following Friday, March 18, is a special show: **Masters of Persian Music: Shajarian, Alizadeh, Kalhor**, a superstar lineup of Iran's most revered musicians on their third North American tour. Either show \$31/\$28, CMA members \$28/\$26.

ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order Gala or VIVA tickets (service fee). No fee for in-person orders at the Ticket Center.



1 TUESDAY

Womens Council Orientation 9:00-4:00

Executive Board Meeting 9:00
Womens Council

Highlights Tour 1:30

2 WEDNESDAY

TAA Lecture 1:00 *Chuppahs to Cherish*. Sandra Bohl discusses her collaborative process with bridal parties to create chuppahs rich in symbolism and meaning.

Highlights Tour 1:30

Gallery Talk 6:00 *Visions of Japan: Prints of the Floating World*. Seema Rao.

Lecture Course 6:30-8:00 *Visions of Japan, Week 3. The Rising Sun at Water's Edge: Monet's Japanese Print Collection at Giverny*. Marjorie Williams. \$25, CMA members \$15.

Preconcert Lecture 6:30 Mary Davis and Paul Cox.

Gala Concert 7:30 *One Voice, Three Contexts: Christophersen Nomura, baritone*. The versatile Nomura is a connoisseur's recitalist, having given more than 250 recitals worldwide.

Hear songs by Franz Schubert and Aaron Copland, Samuel Barber's *Dover Beach* for baritone and string quartet, piano works by Eric Satie, and Francis Poulenc's *Le Bal Masqué*, with David Alpher, piano, the Cavani String Quartet, and Modus Ensemble, Timothy Weiss, director. \$20/\$18, CMA and Musart Society members and seniors (65 & over) \$16/\$14, students \$5 at the door.

Film 7:45 *Freestyle: The Art of Rhyme* (USA, 2000, b&w/color, Beta SP, 75 min.) directed by Kevin Fitzgerald, with Mos Def, Supernatural, the Last Poets, et al. This rousing documentary reconnects hip-hop to its roots in language, politics, and spirituality. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

3 THURSDAY

Womens Council Orientation 9:00-4:00

Highlights Tour 1:30

Gallery Talk 2:30 *Ancient Egypt*. Frank Isphording.

4 FRIDAY

Highlights Tour 1:30

Nia Coffee House 5:00-9:00 \$5 at the door.

Cool Fridays 5:30-9:00

Film 7:00 *Moog* (USA, 2004, color, Beta SP, 72 min.) directed by Hans Fjellestad, with Bob Moog, Keith Emerson, and Rick Wakeman. This portrait of the iconoclastic American inventor of the Moog synthesizer and other electronic instruments explores his ideas on creativity, design, interactivity, and spirituality. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

VIVA! Concert 7:30 *Mayte Martín + Belén Maya Flamenco Company*. The elegant dancer Belén Maya teams with the powerful vocalist Mayte Martín and some of Spain's finest flamenco instrumentalists in a concert that beautifully reinterprets traditional compositions for modern audiences. Ohio debut. \$35/\$31, CMA members \$31/\$28.

5 SATURDAY

Adult Studios Begin 10:00-12:30

Ceramics: Handbuilding with clay. George Woidek. *Silk Painting*: Create a silk scarf or painting. No experience necessary. Peggy Wertheim. *Calligraphy*: Learn pen and ink. Diane Klann. 4 Saturdays, Feb 5-26. \$90, CMA members \$72. Supplies extra.

Lecture Course 10:30-12:00 *Art Appreciation for Beginners, Week 4. Romanesque*. Joellen DeOreo. \$25, CMA members \$15.

Highlights Tour 1:30

Adult Studios Begin 1:30-4:00

Mosaics: Use tile, stone, and found objects (like that bag of shards that used to be the heirloom gravy boat). Laura Ferrando. *Classical Figurative Sculpture*: No experience necessary. Complements classes on painting or drawing the human form. Jaymi Zents. *Basics of Framing*: Matting and framing with archival materials. Bring one item smaller than 8.5 x 11 in. to be matted. Charles Eiben. 4 Saturdays, Feb 5-26. \$90, CMA members \$72. Supplies extra.

Adult Studio Courses

Start times, number of weeks, instructors, and price and fees vary; see daily listings.

Starting Sat/5: *Ceramics, Silk Painting, Calligraphy, Mosaics, Classical Figurative Sculpture, Basics of Framing.*

Starting Fri/11: *Papercrafts.*

Starting Mon/14: *Oil Pastels, Make Your Own Dinnerware.*

Starting Tue/15: *Drawing the Figure, Chinese Landscape Painting.*

Starting Wed/16: *Clay: Form and Function, Stories in Your Life: Textile Scrolls.*

COMPLETE LISTINGS ONLINE

For extended information about these offerings and classes throughout 2005, visit clevelandart.org or pick up a quarterly flyer at the museum.

Parade Prep

S	M	T	W	T	F	S
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28					

Parade the Circle Celebration 2005 is Saturday, June 11. Free training workshops in parade skills for leaders of school or community groups begin Tuesday evenings in March at the warehouse studio. Call Nan Eisenberg at 216-707-2483 for info. Public workshops at the museum begin April 29. Parade season kicks off with the Circle of Masks Festival on Sunday, April 17.



It's not too early to start getting ready for Parade the Circle.

Family Express

On Sunday, February 20, 2:00-4:30, *Primary Colors* focuses on Piet Mondrian. A **Family Mini-Highlights Tour** is at 1:30.

6 SUNDAY

Gallery Talk 1:30 *Visions of Japan: Prints of the Floating World.* Seema Rao. Sign-language interpreted.

Film 1:30 *Moog* (see Fri/4).

8 TUESDAY

Womens Council General Meeting
9:00-12:00

Highlights Tour 1:30

9 WEDNESDAY

Museum Ambassadors 11:00-4:00
Students lead tours and activities.

Highlights Tour 1:30

Gallery Talk 6:00 *Love Is in the Air... and on the Canvas.* Gwen Johnson, docent.

Masters of Modern Cinema 6:30
Code Unknown (France, 2000, color, subtitles, 35mm, 117 min.) directed by Michael Haneke, with Juliette Binoche. An act of spontaneous violence on a Paris street reverberates in the lives of five interconnected people of different races, classes, and nationalities. Before the screening, CMA film program head John Ewing talks briefly about



Austrian director Michael Haneke. \$8, CMA members \$6, seniors 65 & over and students \$5; no Panorama vouchers.

10 THURSDAY

Highlights Tour 1:30

Gallery Talk 2:30 *Ancient Greece.* Frank Isphording.

11 FRIDAY

Highlights Tour 1:30

Cool Fridays 5:30-9:00

Adult Studio Begins 6:00-8:30
Papercrafts: Make cards, books, and sculptural forms. Jaymi Zents. 4 Fridays, Feb 11-Mar 11. \$96, CMA members \$72. Supplies extra.

MASTERS OF MODERN CINEMA: John Ewing discusses Michael Haneke's *Code Unknown*, Wed/9.

Cafe Bellas Artes 6:30-9:00

Film 7:00 *Brother to Brother* (USA, 2004, color, 35mm, 94 min.) directed by Rodney Evans, with Anthony Mackie, Roger Robinson, and Larry Gilliard Jr. A student artist struggling with his identity as a gay black man finds guidance and inspiration in stories and personalities of the Harlem Renaissance of the 1920s. No one under 18 admitted! Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

12 SATURDAY

Lecture Course 10:30-12:00 *Art Appreciation for Beginners, Week 5. Gothic.* Seema Rao. Individual session tickets \$25, CMA members \$15.

Highlights Tour 1:30

13 SUNDAY

Highlights Tour 1:30

Film 1:30 *Brother to Brother* (see Fri/11).

Guest Lecture 2:30 *Visions of Japan: Personal Insights.* Mitzie Verne, collector and Michael Verne, director, the Verne Gallery.

14 MONDAY

Adult Studio Begins 10:00-12:30 *Oil Pastels:* Drawing, sketching, or painting on paper. Beginners to advanced students. A. D. Peters. 5 Mondays, Feb 14-Mar 14. \$120, CMA members \$90.

Adult Studio Begins 1:00-3:30 *Make Your Own Dinnerware:* Create an entire place-setting. All skill levels welcome. Laura Ferrando. 5 Mondays, Feb 14-Mar 14. \$120, CMA members \$90. Supplies extra.



Gallery Talks

Meet in the main lobby for a free talk 1:30 daily, plus 2:30 on Thursdays and Wednesday evenings at 6:00 or 6:30. **Gallery Talks** have special themes; others are general museum **Highlights Tours**. A sign-language interpreter accompanies the first Sunday highlights tour. See daily listings for topics and details.

Special Guests

The Textile Art Alliance sponsors a talk by Sandra Bohl, Sun/2 at 1:00. Collectors (and lenders to the exhibition) Mitzie and Michael Verne discuss *Visions of Japan: Personal Insights*, Sun/Feb 13 at 2:30. On Wed/16 at 7:30, the Archaeological Institute of America sponsors a lecture, *Sex Sells, But Who's Buying? Erotic Imagery on Attic Vases*, by Kathleen Lynch of the University of Cincinnati. On Sun/20 at 2:00, Jay Gates, director of the Phillips Collection, speaks on Renoir's "Luncheon of the Boating Party" and *Beyond: Duncan Phillips as a Collector* (\$14, CMA members \$12).

Art and Fiction Book Club

Read and discuss literature with fine art themes, three mornings a month from 10:00 to 11:30. The first week includes a slide presentation about art, the second week an in-depth discussion of the book, and the third a conversation about the art with a trip to the galleries. March session (Wed/2, 9, 16): *The Girl with the Pearl Earring*, Tracey Chevalier. April session (Wed/6, 13, 20): *Chasing Cézanne*, Peter Mayle. May session (Wed/4, 11, 18): *Death and Restoration*, Iain Pears.

Lecture Courses

An 11-week **Lecture Course**, *Art Appreciation for Beginners*, runs Saturdays at 10:30 through March 19 (\$160, CMA members \$120; individual sessions \$25/\$15). Still to come: *Romanesque, Gothic, Italian Renaissance, Northern Renaissance, Baroque Italy and Spain, 18th-Century France, and 19th-Century France*. **Marjorie Williams's Visions of Japan** series concludes Wed/2 with *Monet's Japanese Print Collection at Giverny* at 6:30 (\$25, CMA members \$15). A 4-week **Members-only Lecture Course** called *Discovering Together: Art to Go* begins Wed/16, 6:30. Educator Michael Starinsky takes you behind the scenes (\$100; limit 18).

15 TUESDAY

Adult Studio Begins 10:00–12:30 *Drawing the Figure*: Train hand/eye coordination for a solid base to seeing and drawing the figure. Open to beginners and veterans, with extensive individual instruction. George Kozmon. 5 Tuesdays, Feb 15–Mar 15. \$120, CMA members \$90; \$25 model fee.

Adult Studio Begins 1:00–3:30 *Chinese Brush Painting*: Create stylized expressions of form, shade, and texture. Mitzi Lai. 5 Tuesdays, Feb 15–Mar 15. \$120, CMA members \$90; supplies \$10.

Highlights Tour 1:30

16 WEDNESDAY

Highlights Tours 1:30 and 6:00

Members-only Lecture Course Begins 6:30 *Discovering Together: Art to Go*. 4 Wednesdays, Feb 16–Mar 9. Visit behind-the-scenes areas for a hands-on examination of art works in the education art collection. CMA members \$100. Limit 18.

Adult Studio Begins 6:00–8:30 *Clay: Form and Function*: Learn handbuilding and pinch-potting techniques. George Woideck. *Stories in Your Life: Textile Scrolls*: Use fabric and embellishing techniques to create a book in scroll form. No experience necessary. Debbie Apple-Presser. 5 Wednesdays, Feb 16–Mar 16. \$120, CMA members \$90. Supplies extra.

Preconcert lecture 6:30 Dana Gooley talks about Schoenberg's *Verklärte Nacht* (*Transfigured Night*).

Guest Lecture 7:30 *Sex Sells, But Who's Buying? Erotic Imagery on Attic Vases*. Kathleen Lynch, University of Cincinnati.

Gala Concert 7:30 *Concertante Chamber Players*. Formed in 1995 by a group of Juilliard graduates,

Concertante explores long-buried works and commissions new works for larger string ensemble. Their recordings and live performances have been praised for technical virtuosity and youthful energy. Works by Martinu, Schoenberg, and Brahms. \$20/\$18, CMA and Musart Society members and seniors (65 & over) \$16/\$14, students \$5 at the door.

17 THURSDAY

Adult Studio Begins 1:00–3:30 *Crafting with Polymer Clay*: Create brooches, decorative boxes, and switchplate covers. No experience required. Jaymi Zents. 5 Thursdays, Feb 17–Mar 17. \$120, CMA members \$90; supplies \$25.

Highlights Tour 1:30

Gallery Talk 2:30 *Etruscan and Ancient Rome*. Frank Isphording.

Museum Council Tour 4:00–6:00 *The Phillips Collection*. 216–707–2598.

Circles Opening Party 5:30–8:30 *The Phillips Collection*. 216–707–2598.

18 FRIDAY

Media Opening 10:30–2:00 *The Phillips Collection*. By invitation. Contact the office of media relations at 216–707–2261.

Highlights Tour 1:30

Nia Coffee House 5:00–9:00 \$5 at the door.

Cool Fridays 5:30–9:00

Films 7:00 2005 *Black Maria Film + Video Festival* (various countries, 2004, color, approx. 120 min.) various directors. One of America's foremost competitions for independent short films is named for Thomas Edison's first film studio. Founder/director John Columbus presents a program of award-winning video work from this year's edition, with a second program of film work at 9:30 at the Cleveland Institute of Art Cinematheque. Special admission \$8; CMA and Cinematheque members, seniors (65 & over), and students \$5; no Panorama vouchers. Ticketholders can attend the second program at the Cinematheque for an additional \$4.

African and African-American artists grace many of this month's films.

Freestyle: The Art of Rhyme (Wed/2, 7:45) takes an energetic look at the world of spontaneous rap; *Brother to Brother* (Fri/11, 7:00 and Sun/13, 1:30) is a dramatic film that links a young painter with his Harlem Renaissance forebears; *Miles Electric* (Sun/20, 1:30) documents how jazz trumpeter Miles Davis went electric and experimental in the late 1960s; and *I'll Sing for You* (Wed/23, 7:00 and Sun/27, 1:30) captures a popular Malian singer's homecoming after 20 years.

Another seminal music figure, Robert Moog, inventor of the Moog synthesizer, is profiled in *Moog* (Fri/4, 7:00 and Sun/6, 1:30). Admission to each film is \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased for \$45 (CMA members \$35) at the Ticket Center.



The month's special events include a program of new, award-winning video work from this year's 2005 *Black Maria Film + Video Festival* (Fri/18, 7:00, \$8/\$5; no Panorama vouchers). Festival co-founder and director John Columbus will attend. The second in our lecture/film series **Masters of Modern Cinema** focuses on Austrian filmmaker Michael Haneke, whose 2000 stunner *Code Unknown* (Wed/9, 6:30) is introduced by CMA's John Ewing.



I'LL SING FOR YOU: "For fans of African music, *Sing* is a rich archeological dig; for newcomers with open ears, it might be a revelation"
—*Boston Globe*. Wed/23 and Sun/27.
Above left: *Moog*, Fri/4 and Sun/6.

19 SATURDAY

Lecture Course 10:30–12:00 *Art Appreciation for Beginners, Week 6. Italian Renaissance*. Kate Hoffmeyer. Individual session tickets \$25, CMA members \$15.

Highlights Tour 1:30

Members Opening 7:00–9:30 *The Phillips Collection*. Reservations required. Call 216–707–2589.

20 SUNDAY

Highlights Tour 1:30

Film 1:30 *Miles Electric: A Different Kind of Blue* (USA, 2004, color, DVD, 87 min.) directed by Murray Lerner, with Miles Davis, Carlos Santana, and Joni Mitchell. Interviews and historic concert footage trace trumpeter Miles Davis's late-1960s turn to experimentation with his seminal album *Bitches Brew*. Cleveland theatrical premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

Family Mini-Highlights Tour 1:30–2:00

Family Express 2:00–4:30 *Primary Colors*. The paintings of Piet Mondrian are the focus of this free, hands-on family workshop.

Lecture 2:00 *Renoir's "Luncheon of the Boating Party" and Beyond: Duncan Phillips as a Collector*. Jay Gates, director of the Phillips Collection. \$14, CMA members \$12.

22 TUESDAY

Highlights Tour 1:30

23 WEDNESDAY

Highlights Tour 1:30

Gallery Talk 6:00 *The Maya and More*. Bill Ott, docent.

Adult Studio Begins 6:00–8:30 *Art Sampler: Explorations for Beginners*: Drawing, printmaking, ceramics, and watercolor. Laura Ferrando. 5 Wednesdays, Feb 23–Mar 23. \$120, CMA members \$90; supplies \$25.

Film 7:00 *I'll Sing for You* (France/Mali, 2001, b&w/color, subtitles, 35mm, 76 min.) directed by Jacques Sarasin. Singer/guitarist Boubacar (Karkar) Traoré rose to prominence during Mali's fight for independence

from France in 1960, but then he disappeared. In this touching new film, the "Malian Elvis," now in his early 60s, returns to his homeland to reconnect with his roots and sing once more. Cleveland premiere. \$7, CMA members \$5, seniors 65 & over \$4, students \$3, or one Panorama voucher.

24 THURSDAY

Highlights Tour 1:30

Gallery Talk 2:30 *Early Christian and Byzantine*. Seema Rao.

25 FRIDAY

Highlights Tour 1:30

Adult Studio Begins 6:30–8:30 *Claymation*. A 4-week workshop for teens 12–18 (and parents, if desired), Fridays, Feb 25–Mar 18. \$100, CMA members \$75.

Fast Forward Party 7:30–1:00 am *Cirque du Cinema*. Music, performance, and other film-inspired events—including Cafe Bellas Artes, Nia Coffee House, and Shinkoyo Techno music in the interior garden court. Special film event at 7:30. Admission fee. Call 216–707–2597 for details.

26 SATURDAY

Lecture Course 10:30–12:00 *Art Appreciation for Beginners, Week 6. Northern Renaissance*. Seema Rao. \$25, CMA members \$15.

Highlights Tour 1:30

27 SUNDAY

Adult Studio One-day Workshop 12:00–4:00 *Materials of the Artist: Egg Tempera and Gold Leaf*. Ever wonder how Giotto made tempera? Learn to make inks, pastels, and temperas using materials that would have been available to early artists. Debbie Apple-Presser and Frank Isphording. \$48, CMA members \$36; supplies \$25.

Gallery Talk 1:30 *Project 244: From Leipzig*

Film 1:30 *I'll Sing for You* (see Wed/23).

Volunteer Honor Roll 2004



Congratulations to the members of the 2004 Volunteer Honor Roll, who were honored at a reception on December 10.

Gerry Bastaich	Sara Mack
Christy Bittenbender	Teri Markel
Suzanne Blaser	Mary McClung
Lenaia Burbank	Linda McGinty
Janet Coquillette	Emily Mueller
Barbara Davis	Robin Ritz
Erwin Edelman	Lisa Roth
Linda Friedman	Mary Ryan
Nicki and Bob	Jane Shapard
Gudbranson	Judy Smith
Melinda Holmes	Edith Taft
Jennifer Langston	Womens Council
Barbara Langlotz	Ready Volunteers

Fast Forward Party: Cirque du Cinema

Fast Forward Party: Don't miss *Cirque du Cinema*, Friday, February 25, 7:30–1:00 am, with music, performance, and other film-inspired events—including Cafe Bellas Artes, Nia Coffee House, and Shinkoyo Techno music in the interior garden court. Film event at 7:30. Admission fee. 216–707–2597.



A scene from Virgil Widrich's inventive stop-motion *FastFilm*, featured in a program of short films in *Cirque du Cinema*.

Phillips Collection Members Parties

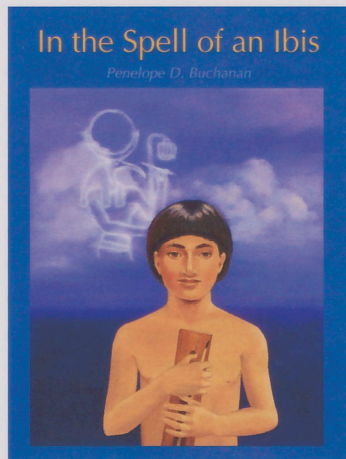
The Circles Opening Party for *The Phillips Collection* is Thursday, February 17, 5:30–8:30. **The Members Opening** is Saturday, February 19, 7:00–9:30. Reservations required for both. Call 216–707–2589.

Cool Fridays

Cool Fridays return February 4 with a bar and live music in the interior garden court every Friday 5:30–8:30.

Story of Scribe to be Inscribed

After endearing hundreds of children to art, the museum, and herself through teaching, Penny Buchanan has found a way to transport kids directly to a place where much of the great art of the past was made. Her book, *In the Spell of an Ibis*, aimed at middle-school children, tells the story of a farmer's son named Minemheb, who lives in a village on the bank of the Nile 3,000 years ago. Minemheb dreams of Thoth, the god of scribes, and discovers his gift for writing the complex and beautiful Egyptian language. Under the god's protection he learns his craft, survives many adventures, and serves the pharaoh, while providing young



readers of today a fascinating journey to ancient Egypt.

Though his story is invented, the scribe Minemheb was a real person, the subject of a famous portrait statue in the museum. Pictures of real implements, carvings, and other objects from his time accompany the story. Designed for young teen readers, the book will be distributed to schools and libraries by Eastword Publications (6 x 8 in., 80 pages, 21 illustrations, \$11.95, with discounts for school groups and CMA members). *In the Spell of an Ibis* was produced under a grant

from the Raymond John Wean Foundation.

Penelope D. Buchanan studied art, earned a certificate from the Dalcroze School of Music, and centered a distinguished career on the education of young people and the arts. She combines experience in the trenches, having taught upper elementary grades at Hawken School for 15 years, with a view from the heights as a consultant, including service on the Council of Museums and Education in the Visual Arts, sponsored by the John D. Rockefeller III Fund. An innovator in support for teachers, she served as coordinator of the museum's Teacher Resource Center and has given many seminars and workshops.

Penny is also the author of two guides to the museum for parents, teachers, and children: *The Museum Sleuth Workbook* and *Looking Together: Introducing Young Children to the Cleveland Museum of Art*. You can meet Penny at the Museum Store on Sunday, February 20 at 1:00, when she will be glad to sign your copy of *In the Spell of an Ibis*.

Library News

Art Beyond isms: Masterworks from El Greco to Picasso in The Phillips Collection. Resource Guide and Bookmark.

The staff has created a resource guide that lists related publications on artists represented in the exhibition. A bookmark has also been created that lists general resources related to the exhibition. Books are on display and available for use in the library. Visit the exhibition website at clevelandart.org; printed copies are also available in the library.



BOOK SIGNING:
Penny Buchanan

Exhibitions



MASTERWORKS FROM THE PHILLIPS COLLECTION. Edgar Degas, *Dancers at the Bar*. Oil on canvas, 130.1 x 97.7 cm. The Phillips Collection, Washington, D.C., acquired 1944.

Masterworks from The Phillips Collection

North Gallery, February 20–May 29

Before there was a National Gallery of Art or MoMA, there was Duncan Phillips's house on 21st Street in Washington, D.C. Phillips filled the walls with great works tracing the development of modern art and then opened the house to the public. Ever since, the Phillips Collection has enjoyed a reputation as one of the world's finest private collections. *Masterworks from The Phillips Collection* brings to Cleveland 59 celebrated European paintings, led by Auguste Renoir's famous *Luncheon of the Boating Party*, with works by Cézanne, Courbet, Daumier, Degas, van Gogh, Klee, Monet, Picasso, Braque, Kandinsky, and Matisse, as well as earlier works by El Greco, Chardin, Delacroix, and Ingres.

Luc Delahaye Photographs: History

Galleries 103–105, through February 23

Award-winning French photographer Luc Delahaye's large-scale color photographs take their lead from the traditions of history painting, in which the canvas presents a profusion of detail to create a sense of narrative and social context. Rather than creating photographs built around the impact of a single compelling image, as photojournalists tend to do, Delahaye offers a complex and nuanced view of world events.

LUC DELAHAYE PHOTOGRAPHS: HISTORY. *Genoa G8 Summit*, 2001. Chromogenic process color print. © Luc Delahaye, courtesy of the artist and Ricco/Maresca Gallery.



From Leipzig

Project 244, January 30–May 1

This exhibition focuses on the work of a group of artists—primarily painters—who studied at the Leipzig Academy in the 1990s and are rapidly galvanizing international attention. This quasi-artists' collective includes Tim Eitel, Martin Kobe, Tilo Baumgärtel, Rosa Loy, Neo Rauch, Matthias Weischer, Christophe Ruckhäberle, and David Schnell. In 2002 they founded Galerie Liga in Berlin, a space which they collectively operate to show their work and that of other younger artists.

Drawn with Light: Pioneering French Photography from the Cleveland Museum of Art

Galleries 103–105, February 26–June 8

To complement *The Phillips Collection* exhibition, *Drawn with Light: Pioneering French Photography* offers selections from the museum's holdings of French photography from the same era (roughly 1850–1930) and even some of the same subjects. The show includes about 30 works by such pictorially inventive and technically accomplished photographers as Édouard Baldus, Adolphe Braun, Gustave Le Gray, Henri Le Secq, Nadar, Charles Marville, Louis Robert, and Eugène Atget.

Visions of Japan: Prints and Paintings from Cleveland Collections

South Galleries, through February 20

In Japan, prints began as an inexpensive way for ordinary people to own pictures; in time, they became a revered art form in their own right. The evolution of Japanese printmaking and related painting over the last 300 years is surveyed through works owned by the museum and lent by private collectors.



FROM LEIPZIG. Neo Rauch, *Prozession*, 2004. Oil on paper, 262 x 200 cm. Ovitz Family Collection, Los Angeles. Courtesy Galerie EIGEN + ART Leipzig/Berlin and David Zwirner, New York.



VISIONS OF JAPAN. Shikō Munakata's *Fugen (Samantabhadra Riding on an Elephant)* is printed in black ink, colored on the verso (1950, woodcut hand-colored with watercolor, Gift of Mr. and Mrs. Austin H. Hauxhurst 1959-97).

Admission to the museum is free

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659 (closes at 8:00 on
Wednesday and Friday).

Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays
excepted), July 4, Thanksgiving,
December 25, and January 1

Museum Café

Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Wednesday to 9:00
Image library by appointment
(216-707-2547)

Print Study Room Hours

By appointment only (216-707-2242)

Parking

\$1 per half-hour to \$8 maximum.
Both lots \$3 after 5:00 (\$5 for special
events). Free for seniors and disabled
permit holders on Thursdays.

Staff

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Below: The chamber group
Concertante performs Wed/16.

Cover: Pierre-Auguste Renoir,
Luncheon of the Boating Party
(detail), 1880-81. Oil on canvas, 130.2
x 176 cm. The Phillips Collection,
Washington, D.C., acquired 1923.



THE CLEVELAND MUSEUM OF ART

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11150 East Boulevard
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